

ANDREAS ALBRECTSEN

Drawing is the preferred medium of Andreas Albrechtsen. Typically pencil and charcoal on paper depicting black and white photorealistic drawings coupled on extremely large white paper. The motifs are taken from the artist's private archive of photographic images – a physical archive, as well as a digital archive collected from searches on the Internet. A search is characterised by being an inquiry of, or a wish to possess "something" one already knows, or has a presumption of might exist. As a contrast to exploring "something" unexpectedly or by chance. Hence, the searches are not happening in blindness, but are always subject to a prior premise, even though it remains impossible to resolve the underlying coherent associations of the found images.

Albrechtsen describes the pictures as his "souvenirs", since the signification of the word is to remember or to underpin the memory and help the owner memorise the time and place of its possession. As such, the photos have a dual souvenir function: an initial one, the memory of the actual motif, and a current one – the memory of why it had to be disclosed. These time folds are essential to Albrechtsen's working process.

The first saved and secondly revised photographic images end up in Albrechtsen's drawings as images in a third potency – we have the original photo, the depiction thereof, and, at last, the drawing. At some point in the transit, through the original, the Google-depiction to the drawing, the context is lost, and it is exactly this autonomy he finds interesting. The motif is separated from time and history while simultaneously witnessing a past. Using the drawing as a rhetorical tool, Albrechtsen narrates a new and more personal story about the image, though concurrently assuring a transparent presence of the initial one. It is a gentle play of letting the past, the history and the context having a symbolical presence in the grand white surface surrounding the drawing.

Often placed side by side, the pictures are drawn into one piece in strictly composed collages and accurately in this collocation the work opens up and makes space for the viewer. The associations and the thoughts emerging in the view of the two pictures generate what one could call a third mental image. Therein the proper motif of the picture recedes, and the

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significance and interpretations becomes the main subject. Thus, this third image will be as differentiated as the number of beholders, and so, the compelling openness of the images is a potential catalyst of personal empathy. Consequently, the exact same tension placed between Albrechtsen's drawing and original outline, is also placed between the finished work and the mental third images occurring by viewing them.

Extract from the article The Lichtenberg Alignment - et værk af Andreas Albrechtsen in Den Danske Radeerforening, Medlemsnyt/Maj 2015. Translated by Ida Schyum.